



ROYAL COLLEGE OF MUSIC.

 PRINCE CONSORT ROAD,
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When I broke off.

The "48." or bold tempered Clarichord.

Old composers satisfied with my few keys,
 and my few accidentals. They required a
 sharp here & there to make a leading
 note in a Cadence in the ancient
 ecclesiastical modes, & a flat here & there
 to avoid a tritone in a melody part.
 And as long as art was mainly confined

to Church Music they had hope enough
with C[#], F[#], G[#], & sharps
and B^b, E^b and A^b for flats.

Keys only by degrees learned upon compass — &
at first they wanted ~~by~~ but few.

But as art developed they wanted more &
more for purposes of variety of Modulation.

And as they were brought face to face with
the odd ~~one~~ puzzle, that it is

impossible than our scale of notes, dividing
the octave into 12 semitones nearly in
time. - There are ~~either~~ only two alternatives.

Either the out of tuneness must be distributed
unpartially over all the notes of the scale,
or certain keys must be ^{preferred} in time &
the rest hideously out.

Pedants - theoretical purists.

But foresaw the inevitable.

The art could not do without having the ~~so~~
range of possible modulation the same for all keys.

~~The day~~

Starting for A must be the same practically as
Starting from C - a ... from B.

check.

~~German somewhat independent & distinct of
an epic or dramatic character
These interpretive tendencies.~~

Mysticism. deep summative intellectually.

Symbolism. The parts of the inner ^{man} ~~structure~~
of emotion and feeling.

Imagination - & other attributes.

~~The history of the life of German Music.~~